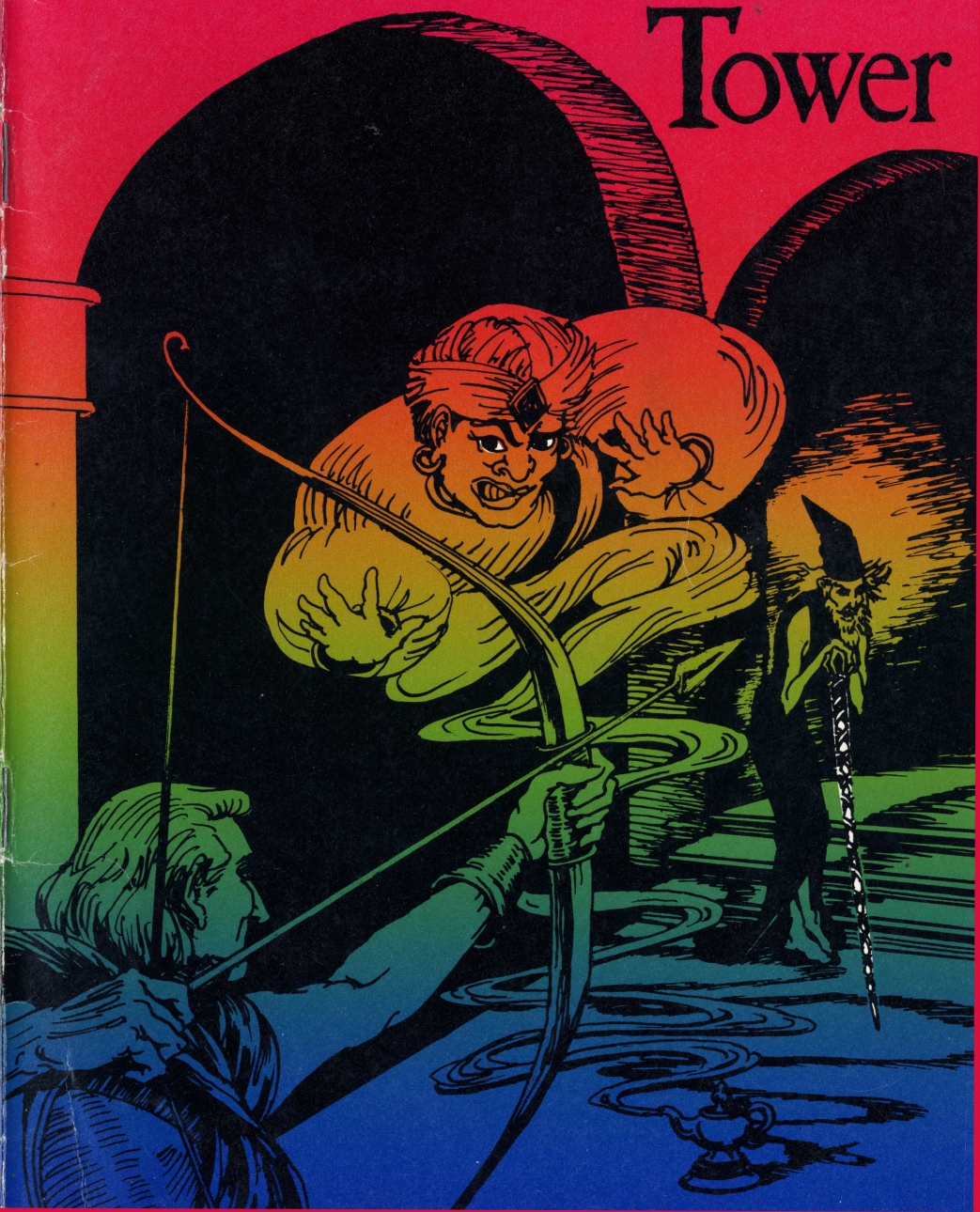
DUNJONQUEST

Morloc's Tower



CREDITS

Game System Design; Jon Freeman
Dungeon Design: Jon Freeman, Jeff Johnson
Programs: J.W. Connelley, APPLE version by Michael Farren
Book of Lore: Jon Freeman, Joyce Lane
Playtesters: Warren Benson, Bob Coolie, Jeff Johnson, John Gray, Joyce Lane, Allison Lobb, Kyle Looper, Vaso Medigovich, Joe Riekena, Tony Sabado
Cover Illustration: Jonquille Albin, Berkeley, Ca.
Layout: Two Hands Advertising, Fremont, Ca.
Typesetting: Reeder Type, Fremont, Ca.
Printing: W.H. Barth, Sunnyvale, Ca.

© Copyright 1979, Automated Simulations,
P.O. Box 4232, Mountain View, Ca. 94040

DUNJONQUEST

Morloc's Tower

AUTOMATED
SIMULATIONS

Introduction

Did you grow up in the company of the Brothers Grimm, *Snow White, The Red Fairy Book,* Flash Gordon serials, *The Three Musketeers,* the knights of the Round Table, or any of the three versions of *The Thief of Bagdad?* Ever wondered how you'd have done against the Gorgon, the hydra, the bane of Heorot Hall, or the bull that walks like a man? Would you have sailed with Sinbad or Captain Blood, sought passage on the ship of Ishtar, or drunk of the Well at World's End?

Aye? Then welcome to the DUNJONQUEST series of fantasy adventure games. DUNJONQUEST allows you a chance to step outside a world grown too prosaic for magic and monsters, doomed cities and damsels in distress... and enter instead a universe in which only quick wits, the strength of your sword arm, and a strangely carved talisman around your neck may be the only things separating you from a pharaoh's treasure—or the mandibles of a giant mantis. Join a world colored by myth and legend, populated by brawny heroes, skilled swordsmen, skulking thieves, cunning wizards, hardy Amazons, and comely wenches, and filled with cursed treasures, spell-forged blades, flying carpets, rings of power, loathsome beasts, dark towers, and cities that stood in the *Thousand Nights and a Night* if not *The Outline of History.*

While a DUNJONQUEST Epic Adventure can accommodate a considerable variety of characters and equipment (including characters brought from other games), *Morloc's Tower* and other Microquests provide a single character, already equipped, for each player. The arms and equipment of Brian Hammerhand (your character for the quest) will be displayed on the computer screen at the beginning of your adventure.

PLAYING THE GAME

Morloc's Tower is our second Microquest. While it is not so elaborate as a full-scale Epic Adventure like *The Temple of Apshai*, it is as intriguing and sophisticated as any DUNJONQUEST game we have produced. While the general aim is always to find and slay the mad wizard Morloc before he destroys the peaceful town of Hagedorn, *Morloc's Tower* can be approached in three quite different ways.

On the most basic level, you can spend a diverting hour or so wandering about an interestingly constructed six-floor "dungeon," acquiring (and perhaps making use of) a number of mysterious magical treasures, and battling a variety of monstrous opponents, including—if you're lucky—Morloc himself. While there are "only" thirty rooms in this dungeon, and while the structure of the tower and its treasures remain constant, you will notice changes in the traps, monsters, and other surprises every time you play. In fact, you should *expect* the unexpected in *Morloc's Tower*. It may take you several games to find a secret door that may have been there all along. The trap that surprised you the first time may elude your search the second and not be there at all the third! The hound that jumps you in Room 10 three games in a row may ambush you somewhere else the next time you play. As for Morloc himself, the unpredictable wizard may greet you with a fireball, summon an enchanted monster to defend himself, or simply vanish into thin air!

If you enjoy solving a challenging puzzle, you have an unparalleled treat in store. Mapping the dungeon, finding the treasures, deducing their function from the hints in the story and elsewhere, learning to use them properly in the quest, and tracking down and slaying Morloc will test your wits, daring, and determination. Solving the mysteries of the tower will be the reward of many a thoughtful hour.

Finding and killing Morloc ends the game but is only the beginning of the enjoyment you can have with *Morloc's Tower*. The built-in scoring system allows you to compete against your friends and your own past performance; Morloc will never be an easy foe, and completing your quest faster and more efficiently than ever before will always be a test of your imagination and inventiveness. One of the significant points that distinguishes *Morloc's Tower* from other computer adventure games is that there is no one "right" way to win; there is no single device or combination of devices that is absolutely necessary for victory, although there is much that will help or hinder you depending on the circumstances and your understanding. You will develop your own favorite tactics and methods, but if there is a "perfect" solution, we haven't found it.

While *Morloc's Tower* is in no sense an introductory game like *The Datestones of Ryn*, we have incorporated several features to help beginners survive their grim welcome in the tower, while they become acquainted with DUNJONQUEST.

You may play *Morloc's Tower* on any of three levels of difficulty. Selecting one of the first two gives you more magic arrows and healing potions and makes your quest somewhat easier in other, more subtle ways. If you are new to DUNJONQUEST, we suggest you enter "1" when the computer asks you for the degree of difficulty you wish. If you have played other DUNJONQUEST games, you may want to try either that or the more difficult level 2. Difficulty level 3 (the most dangerous but also potentially the most rewarding) should not be attempted until you have gained some experience with the tower.

If you wish to tackle all the puzzling features of *Morloc's Tower* with minimum aid, do not read the section on HINTS or the subsection on *The Guardians of the Tower*. (If you're new to fantasy adventure games, you may want to read *The Guardians* to get an understanding of the sort of creatures you'll be up against.) If you prefer having

more information (before or after your first few forays into the tower), go ahead and read HINTS. If you want things spelled out entirely, you can go to the LAST RESORT section, upside down on the last page.

In whatever manner you choose to storm the tower, please read the accompanying story and directions carefully, as they contain valuable hints and information.

How to Play

If you've never been on a DUNJONQUEST before, you'll find that while the game is easy to learn, you'll need to read the rules carefully before entering the tower to make the best decisions during play.

If you're already familiar with the DUNJONQUEST series, many of the rules for *Morloc's Tower* will be familiar to you. However, some changes have been made, specifically, to the sections on scoring, special commands and in your character for the game, Brian Hammerhand, and his possessions.

In either case, be sure to read the Adventures of Brian Hammerhand. You'll find some helpful hints there on how to accomplish your quest.

Good luck and good hunting!

LEVELS OF PLAY

To keep *Morloc's Tower* challenging over many playings, the game has three levels of play. Before you enter the tower the DUNJONMASTER will ask:

WHAT LEVEL OF DIFFICULTY DO YOU WANT (1, 2, 3)?

Enter the appropriate number and a carriage return.

SCORING

Scoring in *Morloc's Tower* is straightforward. Slaying Morloc and staying alive—in that order—are your two most important concerns. The faster you dispatch the wizard and the longer you survive in the tower, the higher your base score will be. (To help you keep track of both these considerations, the computer will keep a running display of your time in the tower.) Your base score is then multiplied by the degree of difficulty you selected to obtain your final score for the session.

Don't expect to kill Morloc your first time out. The crafty and elusive wizard will be a challenging foe even after you have learned many of the secrets of the tower, and that comes only with experience.

BEGINNING

Entering and Exiting the Dungeon

When you begin play you will be just inside the tower entrance. From that point you are free to explore as you wish. If you want to leave the tower, return to that first room and exit at the bottom of the screen. This ends your quest. Your quest will also end immediately if you are either killed, or if you successfully vanquish Morloc.

The stairs for each of the six floors of the tower are located inside the bottom right-hand room of each floor. To go either up or down the stairs, go into the bottom right-hand room on that floor and use the ascend or descend stairs command (see Stairs), as appropriate.

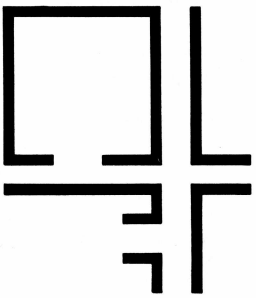
The Display

The computer both draws a map of a portion of the tower and displays your status, including your physical condition and the time elapsed since you entered the dungeon. Part of the display is reserved for reporting messages that are of immediate importance to you (see Figure 1). There are a number of possible messages, and more than one of these may appear at the same time. These messages are self-explanatory during play, but a few are included in Figure 1 as an example. The circled numbers in the figure correspond to the descriptions under the sample display.

COMMANDS

Altogether there are 18 commands available to you for maneuvering your character through the dungeon. These commands are discussed under three major headings: movement, special, and attack commands. Tables 1 through 3 summarize these commands and their meanings, and each is described in the following paragraphs. Note that none of the commands in Tables 1 through 3 should be followed by a carriage return. Type only the appropriate key.

Figure 1.
Sample Display



① **ROOM NO: 5**
② **WOUNDS 100%**
③ **FATIGUE: 100%**
④ **WEIGHT: 54 LBS**
⑤ **MONSTER SLAIN!**
⑥ **CRUNCH!**
SHIELD HIT!
⑦ **ARROWS: 20**
MAGIC AR: 2
⑧ **TIME: 18**

KEY DESCRIPTION

① Shows the number of the room you are currently in.
② Shows that, at the moment, you are not wounded. See WOUNDS.
③ Shows that you have all of your endurance available. See FATIGUE.
④ Shows how much weight (of weapons and armor) you are carrying.
⑤ Lines ⑤ and ⑥ only appear when appropriate. Line ⑤ shows that you killed the monster you last fought with. Other messages here might tell you what sort of monster you are facing or the number of the treasure you just picked up.
⑥ These two messages show how you fared during the last round of combat. The first line shows that you hit the monster, while the second shows he hit your shield. Again, the specific messages vary with the situation. Unless you are in combat there will be no message here.
⑦ Shows how many normal and magic arrows you have left (see Attacking with Bow).
⑧ Shows that you are in the 18th minute of your adventure.

Table 1. Movement Commands

What You Enter	Meaning
#0 to 9	Move forward 0 to 9 feet
R	Turn right
L	Turn left
V	Turn around (volte-face)

Table 2. Special Commands

What You Enter	Meaning
O	Open door
E	Examine wall for secret door
S	Search for hidden objects
G	Grab treasure
D	Drop treasure. Followed by message: WHICH ONE? Enter the *number* of the treasure you want to drop.
U	Use treasure. Followed by message: WHICH ONE? Enter the *number* of the treasure you want to use.
↑ (or ^)	Up stairs
↓ (or N)	Down stairs
Y	Drink a healing potion

Table 3. Attack Commands

What You Enter	Meaning
A	Normal attack
T	Thrust
P	Parry
F	Fire a normal arrow
M	Fire a magic arrow

Movement

There are four commands that allow you to move from one spot to another (see Table 1). During a turn you may move up to nine feet. Moving forward always takes one full turn, regardless of how *far* you move. The distance just indicates the speed you move at. You may also turn to the right or left, or turn around. Since *turning* does not take any time, you may combine it with your forward movement for one turn.

To move out of the space you are in, you must move forward. Therefore, for example, to take two steps backward, you must first turn around, then move two feet forward. On the next turn you may turn about again.

Note that to move, you must enter a whole number from 0 to 9. You *cannot* use fractions or decimals. Do not enter a "+" in front of the number and do not type 09. Type only the number itself: 9.

It is also important to remember that (although the actual speed varies) moving at maximum speed makes you tired (see FATIGUE). You should not need to run for more than a few turns at a time since a monster will never follow you out of a room. (Of course, if there's a monster in the next room . . .)

Special Commands

The ten special commands in *Morloc's Tower* vary from healing yourself to searching for secret doors. Each of these commands is summarized in Table 2 and described in the following paragraphs.

Opening Doors. Doors appear as recessed areas in the walls. To go through a door you must first move to within *one foot* and face the door. Then type the letter O (see Table 2). An opening will appear in the wall and, on the next turn, you can move through it into the next room.

Secret Doors. No dungeon would be complete without its share of secret rooms, and it is said that Morloc carries out many of his unearthly experiments in such chambers. Since they are hidden from view, you must search for them using the E command (see Table 2). You must be facing the wall you want to examine, but you do not have to be near the wall. For example, you could systematically search for secret doors by turning to face each wall in turn while standing in the middle of the room. Searching for a secret door takes one full turn.

Whenever you search for and find a secret door, the message:

A SECRET DOOR!

flashes on the screen and the door becomes visible. You may then position yourself in front of it and open it as you would a normal door.

Since secret doors are well hidden, it may take you several turns of searching to find one. Don't be too surprised, either, if after going through a secret door you have trouble finding it again. Perhaps a passing monster has come by and closed it.

Searching for Hidden Objects. The S command is used to find both traps and Morloc himself. If you search for and find a hidden object within a room the object will flicker, making its location obvious. As with secret doors it is quite possible to miss an object, but, again, you can search for as many turns as you like. To discover what an object is you must hold your breath and move to within two feet of it. (This technique is dangerous at best since either way you might get a fireball in the face.) As soon as you examine it the computer will tell you what the object is. You'll know when you've found Morloc! You can also find a hidden object by stumbling over it. So watch out! You can try to avoid an object by staying at least three feet away from it, or by leaping over it. For example, if you know there is a hidden object three feet in front of you, you can avoid it by moving six or more feet forward.

Since any hidden object may be magically endowed—or a living being—don't be surprised if it seems to move around from game to game or even minute to minute.

Finding Treasure. Treasures appear as small rectangles within the tower rooms. To find out what item is in a room—or to use it—you must move to within one foot and grab it. Type the letter G (requires one full turn). The computer will display the *number* of that treasure. You can then look up the number on the treasure list for a description of the item. If you are too far away when you try to pick it up, the message:

YOU CAN'T

will flash on the screen. Move closer and try again.

Some of the treasures *will not* function at all *until* activated using the U command (see Using Treasure), while others need only be picked up and carried with you. Some of the treasures will help you find Morloc, and *at least* one is designed to *prevent* you from accomplishing your quest.

There is no limit as to how many treasures you may have in your possession at any one time, except the weight of the items may cause you to expend additional fatigue. (See Fatigue.) In the case of swords (if you find one), the computer will automatically exchange your sword for the new one as soon as you pick up the treasure. No further command is required. Once you pick up a new sword, you *cannot* retrieve your original weapon. (This is because magic swords have forceful personalities of their own.)

Dropping Treasure. If you decide you no longer want to carry a particular item, you may drop it at any time. (Of course, if you drop it during combat, the monster gets a free strike at you.) To drop a treasure type the letter D. The computer will ask: WHICH ONE? You must then enter a *one-digit* number for the treasure you want to drop.

IMPORTANT: For treasure numbers 10, 11 and 12, enter the following: For treasure number 10, *hold the SHIFT key down* and type the number 0. For treasure number 11, *hold the SHIFT key down* and type the number 1. For treasure number 12, *hold the SHIFT key down* and type the number 2. For all other treasures type the appropriate number normally. Do not use the SHIFT key for treasures 1 through 9.

If you try to drop a treasure you do not have, the message:

YOU CAN'T

will flash on the screen.

There can be only one treasure *not in your possession* left in a room at one time. If you attempt, for example, to drop treasure number 3 and then treasure number 7, both in the same room, treasure number 7 will disappear into the Twilight Zone or fourth dimension and be lost until you reload the data file. This is also true if you drop a treasure in a room already containing one.

Using Treasure. As mentioned in the section on finding treasures, some of the items must be activated to be of any use. To try out a treasure, type the letter U. The computer will then ask: WHICH ONE? Enter the *one-digit* number of the treasure. (Again, this requires a full turn.)

IMPORTANT: For treasure numbers 10, 11 or 12, *hold the SHIFT key down* and type the number 0, 1 or 2, as appropriate. The most obvious function is then performed automatically. No further command is required. For example, when the horn is used, it is blown. When trying the fist-sized egg with the button on top, the button is pushed, etc. After you have entered the treasure number the computer will tell you what happened when you used it. If the use of an item has *no apparent effect*, the message:

NOTHING

will be displayed.

Rings and other devices that are obviously worn do not require the use of this command to put them on. As soon as you have grabbed one you can assume you are wearing it properly. Likewise, you do not have to enter this command when you want to swing your sword—or any other sword you might find in the tower. Use only the attack commands in Table 3. *However*, this does *not* mean that such items have no *other* use.

Some items only work in a very specific situation and, therefore, may *appear* to not function until you are in that situation and have the appropriate treasure with you. Other treasures work *continuously* as long as they are in your possession and may *appear* to have no function when attempting to activate them with the U command.

Stairs. Stairs are always located in the bottom right-hand room of each floor in the tower. To go up or down the stairs you need only to be in the room. Use the up arrow (↑) (or (^)) to go up stairs and the down arrow (↓) (or (N)) to go down stairs. Since there are six floors to the tower, you cannot go any higher than the sixth floor. Likewise, you cannot go down stairs if you are already on the first floor. Rooms with stairs in them are numbered according to the floor that you are currently on. For example, if you are in room 1, you are in the stairwell on the first floor. If you are in room 4, you are in the stairwell on the fourth floor, etc.

Potions. The elixirs in your possession can heal (some of) your wounds. To drink one, type the letter Y. You may drink one at any time, even during combat, although you could not, of course, strike at a monster at the same time. You can rest while you are healing yourself. Depending on the level of difficulty you are playing on (see Levels of Play) you will start each game with a set number of elixirs.

Attack Commands

There are five types of attacks to choose from during a given turn: normal attack, thrust, parry, fire a normal arrow, and fire a magic arrow (see Table 3). As always, none of these commands should be followed with a carriage return.

Attacking with Sword. To attack with sword, you do not have to be facing the monster, but you do have to be close. If you try to attack when you are not within range, the DUNJONMASTER will display the message:

TOO FAR TO HIT

and you will instead rest while the monster charges you.

A normal attack is a simple swing of the sword, whereas a thrust is an all out attack. A thrust increases your chances to hit and damage the monster, but it also makes it easier for the monster to hit you. A thrust also costs substantially more in fatigue. For a normal attack, type the letter A; for a thrust, type T.

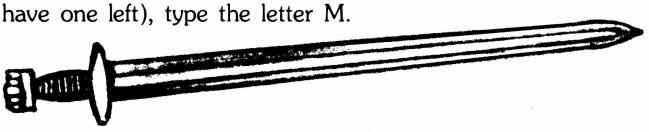
A parry helps shield you against the monster's attack while conserving fatigue, but it makes it more difficult for you to hit the monster. A parry is executed using the P command.

Attacking with Bow. When attacking with a bow, you must be facing the monster (and the further away the better, since he cannot hurt you unless he is within the melee distance). If you try to fire an arrow while the monster is within striking range of you, it becomes much easier for the monster to hit you (you cannot fend off his attack).

Both normal and magic arrows are good long range weapons; however, a magic arrow is more likely to hit its target and it does more damage.

Firing either type of arrow generally allows you to regain spent fatigue.

To fire a normal arrow, type the letter F. To fire a magic arrow (assuming you have one left), type the letter M.



FATIGUE

Expending Fatigue

Your fatigue rating simply determines how much energy you have at any given time. Exceptional exertion results in spent fatigue. Walking normally and firing arrows generally allow you to regain fatigue. Activities such as running, fighting, and carrying heavy loads all cost varying amounts of energy.

The amount of energy you expend for any activity is also affected by the wounds you have taken. The more wounded you are, the more it costs you in fatigue to perform an activity.

If you use up more fatigue than you have (if a negative number is displayed for FATIGUE), you fall on the floor and pant. You will not be allowed to attack or move until you have recovered (that is, until a positive number is displayed).

The DUNJONMASTER keeps track of and displays for you the amount of energy you have left. Therefore, if the display reads:

FATIGUE: 100%

you have all of your energy available.

Regaining Spent Fatigue

While you cannot accumulate more energy than you started with, you can regain previously spent energy in a variety of ways. The fastest way is to stop your movement altogether, but this may be dangerous. You can also regain it while firing an arrow or simply walking more slowly. Executing any of the special commands also allows you to gain back fatigue. Each time you rest, however, you have a chance of meeting a wandering monster.

WOUNDS

Any time a monster attacks you, there is a chance that it will penetrate your armor and wound you. The computer keeps track of and displays how much damage you have taken on a percentage basis. The number displayed next to WOUNDS is always the percentage that you have **left**. For example, if the display reads:

WOUNDS: 90%

you are still relatively healthy, because only 10% of you has been wounded.

You may heal yourself at any time by drinking your elixir (see Potions). You can continue to function normally until you reach 0% or less (*except* that your fatigue expenditure increases). At that point you are dead, and your venture into the tower is over.

The Adventures of Brian Hammerhand

It began as an orange shimmering in the air, like a mirage glimpsed in the desert. A moment later the fireball was a miniature sun, painful to look upon and hot as the fires of hell.

The adventurer, Brian, called Hammerhand, recoiled involuntarily, his hand rising to his eyes to shield them from the searing dazzle. "Geb's Beard!" quoth he.

An instant later there was naught left of what had been a sandal-maker's shop but a persistent spot in Brian's eye and a blackened circle on the ground. The sun-baked brick of the shop next door, a weaver's, could not burn, but through one crumbled wall he could see an old man with singed beard mechanically beating out a small fire with a faded blanket.

There was no general outcry, and, indeed, the few on the streets passed by with no more than a furtive glance. Puzzled, Brian stood athwart the path of the third passer-by. "Does this happen often?" he demanded.

Eying the bulk of the adventurer, the man halted. "Twice or thrice a day, since the last full moon."

"What's the cause?"

"Morloc the Mad," offered the fellow promptly, nodding in the direction of a tall, solitary structure on a hill overlooking the walls of Hagedorn. "A wizard," he added, as if this explained matters.

"A wizard warring on weavers and sandal-makers?" repeated Brian dubiously. While magi were a strange and unpredictable lot, in Brian's experience they were loathe to leave their arcane researches and rarely bothered (or could be bothered with) mere townsfolk.

"'Tis hardly a thing to be wondered at, when a man keeps the company of demons and spirits best left alone."

"Demons?" said Brian, glancing about uneasily.

"Well, unnatural beasts and creatures inhuman, at the least," the fellow conceded. "Even a salamander, they say."

"A salamander?" said Brian, his bafflement showing.

"Have you not more wit than an echo?" cried the oldster, with the reckless rudeness of age. "Not the natural sort, of course—a creature of fire in the form of a lizard. Treacherous as snakes, they are, and servants of none, whatever's said, though," he added reflectively, "they do say it was one of his own fireballs, out of control, that burned Morloc, body and soul, beyond healing. He's quite mad now, certes. In a fortnight there won't be a building left in Hagedorn save his tower."

"Methinks someone should acquaint this mad wizard with the benefits of cold steel."

The townsman nodded agreeably. "No doubt the elders would be pleased to have you do so."

"Me?"

"Why else are you come to Hagedorn?"

As Brian sought an answer to the question he had asked of himself since first he passed through the ruined gates of the pockmarked town, the oldster edged around him and continued on his way. "Wait!" called Brian belatedly. "Where are these . . . elders?"

"Oh, you'll find them easily enough, if they don't find you. Look for the tallest building in town—if it's still standing when you get there."

From his welcome by the town elders, Brian might well have been a visiting prince. The dust of the road was wiped from his worn boots and shaken from his cloak, and he was served—by what must surely have been the comeliest wench in Hagedorn—from a ewer of truly excellent wine and a platter heaped with meats, cheese, grapes, and figs. So great was their haste, however, that Brian must swallow a repetition of the townsman's tale with his first mouthful.

Around a leg of turkey, he mumbled in response, "Yon tower's tall but of no great width. If there's but a single staircase, it should be easy enough to hunt him down within."

"Not so easy as you think," said the chief of the elders, one Agelar, whose daughter Imelda was keeping Brian's flagon filled. "Though stairs there be, Morloc has little need of them. He appears and disappears at will and, when threatened, can wish himself out of reach or elsewhere in the tower."

"That will certainly make it more difficult," Brian commented blandly.

"Nor is that the extent of the difficulties," continued Agelar. "Morloc wears a wondrous cloak which, when enfolded about him, conceals him from sight of all but the keenest eye. He commands the fire that burns the soul, and, although all of his human servants have fled, the tower is guarded by clever traps, ravenous beasts, and magical servitors, some of which cannot, we fear, be harmed by ordinary weapons."

Brian rose hastily. "My thanks for the meal, but I have recalled an urgent appointment elsewhere."

"But if you abandon us, Hagedorn is surely doomed."

"A great pity, but if I do not, *I* am surely doomed." He ignored the look of reproach from the fair Imelda.

"We will pay you 5000 gold pieces."

"Not for—. Gold?" He resumed his seat abruptly. "As I was saying, it would be the gods' own shame if everything in Hagedorn were destroyed," he said, none-too-covertly eying the fairest item therein, who seemed well pleased with his change of heart.

Agelar sprang to his feet, clapping his hands together. "We will give you what aid we can, but you must prepare to leave at once."

"But I have scarcely begun eating," complained the reluctant hero.

"That cannot be helped. Morloc has sworn to level the city by the rise of the new moon."

"That's tonight!"

"Yes, and none of us shall see another sunrise if you fail."

Nonetheless, Brian used the few moments before the servants reappeared to good advantage. If he, too, were destined never to see another sunrise, he would meet his fate with a full belly.

The first item brought in was a full suit of black adamantine plate, inlaid with what seemed to be brass. It looked heavy and was. Hefting the thick breastplate, Brian shook his head. "I'd as lief carry a horse on my back."

Agelar's smile was grim. "Your horse might prefer it, also, but the guardians of the tower would chew through that mail you wear like so many rags. That is not brass but enchanted aurichalcum, which will give you some protection, however slight, against even magical fire."

"Much good may it do me if I'm too tired from lugging it around to swing a sword," grumbled Brian, unmollified.

"It will be light enough if you do not try to carry off everything that happens to catch your eye," replied Agelar with some asperity.

Reluctantly, Brian shed his accustomed armor and allowed himself to be helped into the heavier plate. "What of those?" he asked, of a set of stoppered flasks.

"Healing potions."

Brian's initial, pleased reaction did not last past a moment's reflection. To have need of so many healing potions, it were a dangerous venture indeed. He glanced again at the fair Imelda and looked back at Agelar glumly. "Nor this armor nor these elixirs will slay you a wizard."

"Despite his powers, Morloc is as mortal as we here. If he stays to fight you, he can be slain like any man, though his cloak makes it hard to strike a true blow. Against those of his servants who may be proof against your other weapons, however, we can only offer this potent arrow. Do you use it well."

"I'd rather a sword," replied Brian ungratefully. "Mine has served me long, but it's no more than ordinary steel."

"Alas, we had such a weapon, embued with an enchantment to alert its bearer when Morloc was near, but it was taken from us to the tower. Belike you may find it there."

"And if not?"

"Then you must look for aid elsewhere. In prior days, those who sought to slay the wizard brought rings and charms to aid and protect them. Some may remain, and there are known to be devices of power within Morloc's tower. Of these both, some may be worthless or beyond your use; others, certes, may harm the unwary, but in unforeseen ways, mayhap, many will help, if you can but find them. One such, of immense power but form unknown to us, was fashioned of old by a rival—not to kill but to trap and confine Morloc forever. This would be as big a boon as aught we could give you."

"The wizard would be mad, indeed, to keep such things as must be a threat to him. Would he not rather destroy them all?"

"It is not so easy to destroy ensorcelled objects as you suppose," counseled Agelar. "Mayhap he has use for some or hopes to turn them to his purposes. Too, it is said that against the ancient artifact Morloc made a counterdevice, which it amuses him to keep about the tower in innocent-seeming form, there to tempt his foes to their later dismay. Nor would it require more than the simplest of protective spells to alert the tower's guardian spirits if the sword were disturbed. And what better place to keep one's bane than under certain guard and watchful eye?"

So it was that Brian Hammerhand stood before the tower of Morloc the Mad, the weight of the strange armor heavy upon him, the light of the afternoon sun hot upon his back. Tall and square was the tower, its walls blank and grimly forbidding. Grim, too, was the pile of bones near the base. Once human, perhaps, they were crushed and broken now, bare and dry.

His gaze shifted back to the massive double doors which opened onto the central courtyard. Through those doors and to the right was a broad staircase ascending all the way to the topmost floor, six stories up. Elsewhere on the ground floor he had been told, lay what remained of stables, kennels, and stores. Above was the great hall, and above that the kitchens and such. The fourth floor had been servants' quarters—and might still be, though none human remained. The fifth floor held the wizard's personal chambers, though few had been past the anteroom there, while 'twas said the top level was devoted to arcane researches and strange experiments.

He shrugged. Morloc might be anywhere within, but he would not be found by staring at the tower from without. The meeting was set, and tingle in his veins bespoke the appointed hour.

'Ware, wizard, he thought. Heaving open the massy doors, he drew sword and strode within the dark and silent courtyard.

The Tower

The stairways comprise Rooms 1–6. With the exception of the ground floor, which has been assigned the next several room numbers, rooms with odd numbers are on Floors 1, 3, and 5, and rooms with even numbers are on Floors 2, 4, and 6. The higher the number, the higher the floor on which the room is located.

THE TREASURES

1. A gold ring.
2. On an otherwise empty shelf sits a small pyramid with a dull black base and softly glowing blue sides.
3. In the center of a shelf thick with dust sits a polished circlet of gold adorned with two large diamonds.
4. A brass ring.
5. A statuette of a lovely nymph. It has the weight and appearance of pure gold.
6. On one of a series of shelves cluttered with mysterious devices sits a black metal egg the size of your fist. It is covered with runes and has a button on the top.
7. A large boxlike device. Most of one face is opaque glass; below this are several knobs.
8. A copper ring.
9. On the floor underneath a bench is an amulet with a broken leather thong. It is a tiny leather pouch filled with foul-smelling herbs and unidentifable substances.
10. On the wall hangs a sword with a gleaming silver blade. It is finely wrought and perfectly balanced.
11. A worn brass amulet.
12. This *appears* to be an ordinary hunting horn.

THE GUARDIANS OF THE TOWER

The guardians of the tower are many and varied. Some may, for various reasons, be able to attack more than once in the time it takes you to swing your sword; these may be among the most dangerous.

Some of the suits of armor strategically located throughout the tower will spring to magically animated life, attacking with great two-handed swords any intruder who comes too near. Wolfhounds are common but are not so powerful as their cousins, the dire wolves. Vampire bats are hard to hit because of their small size and rapid, elusive movements. Ogres are big, slow, dull-witted, ugly—and strong. There are two varieties of golem (a manlike servant magically endowed with life) in the tower: a small creature with four arms (the most common sort) and a much larger, stronger one resembling Dr. Frankenstein's creation. The creeping crud is a mindless organism resembling a giant amoeba; its touch is corrosive, and, being only half alive, it is not easy to kill. The fire elemental (the living essence of one of the four

ancient elements) is a magical being that appears as a giant ball of flame. No human can long endure its fiery touch. The salamander is a small, free-willed fire elemental whose corporeal form is a lizard, burning; when threatened, it hurls fireballs with deadly accuracy. The genie is Morloc's personal bodyguard and only appears to protect its master in a room in which the wizard is hiding.

HINTS

Not all the treasures are magic; not all are helpful; not all are valuable.

There may be more than one example of a single treasure type; there may be more than one treasure with the same function. In such cases, the effects may (or may not) be cumulative.

To avoid attack when discovered, Morloc may teleport around the room or out of it entirely. Since he can move about in the tower, he cannot always be found in the same room. There are some rooms, however, that Morloc never enters.

There is no one best way to attack. If you insist on fighting the creeping crud, the best method is to fill it full of arrows from a safe distance. This may not always be possible, of course, and is less effective against monsters with armor or thick hides (the golems, for example). Parrying offers similar advantages and disadvantages: except as a method of regaining energy lost through fatigue, it's utterly ineffective against a target as elusive as a vampire bat. Thrusting makes it easier for you to hit *and damage* agile or armored foes, but the fatigue cost (particularly if you are wounded and/or heavily laden with treasure) may be dramatic. Since it also makes *you* easier to hit, thrusting can also be dangerous against monsters with particularly powerful (the larger golems, the ogres, the animated suits of armor) or multiple (the genie, the creeping crud) attacks. In some such cases, a simple "attack" may be a good compromise. Magic weapons are potent, but it may be best to save magic arrows for those creatures which can be slain *only* by magic (the genie and the fire elemental). Finally, sometimes the best tactic is to avoid fighting (one way or another).

There is a device which will prevent Morloc from leaving whatever room it is in. There is a second device whose sole function is to counter the effects of the first.

One (or more) treasure(s) grant the wearer/bearer some protection from fire and fireballs.

"Not all that glitters is gold."

"Some swords have two edges."

(If after further play you are feeling lost and frustrated, consult the LAST RESORT section.)

LAST RESORT (These are the answers.)

① Although Morloc can appear in about half the rooms in the tower, he is most often found on the 5th or 6th floor.
② There is a secret door in the top (north) wall of Room 6 (the top-floor staircase).
③ The TV-like device can be used to tell you Morloc's location at that moment.
④ Besides aiding you in fighting, the magic sword glows whenever Morloc is in an adjoining room and flares whenever the bearer is in the same room as Morloc.
⑤ The glowing blue pyramid prevents Morloc from leaving any room that it is in.
⑥ When in the same room as the pyramid, the diamond-studded circlet (tiara) negates the effects of the pyramid (allowing the wizard to escape).
⑦ The black egg is a magical incendiary grenade that, if exploded, will cause a significant amount of fire damage to everyone (including monsters) in the room. (It may only be used once.)
⑧ The brass ring and amulet both provide limited protection from fire attacks by Morloc, monsters, and traps. (They do this automatically, without requiring activation or "use".)
⑨ The copper ring(s) gradually and automatically heals your wounds.
⑩ The horn is a simple hunting horn; it has no magical effects, but sounding it will probably wake up any monsters nearby.
⑪ The other "treasures" are of no practical value.

SLAY A MAD WIZARD IN...

You are Brian Hammerhand, a brave but reluctant hero, in a race to save the comely wench Imelda from the fireballs of Morloc the Mad.

...A FANTASY QUEST

You must survive deadly traps and attacks by inhuman monsters, puzzle out enchanted artifacts, and track down and slay an elusive wizard who can disappear at will, if you want to survive...

MORLOC'S TOWER

- **The deadliest DUNJONQUEST yet!**
- **A coven of enchanted monsters guard a horde of magical treasures!**
- **A challenge to your wits!**
- **20-60 minute playing time—mystery and excitement for dozens of games!**
- **Third in the DUNJONQUEST series.**

AUTOMATED SIMULATIONS